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CATALOGUE OF THE MORTIMER MENPES COLLECTION OF ETCHINGS, DRY POINTS AND LITHOGRAPHS, BY J. McNEILL WHISTLER, EXHIBITED AT THE LEICESTER GALLERIES, LEICESTER SQUARE, LONDON, BY ERNEST BROWN & PHILLIPS. NOVEMBER — DECEMBER, 1903.

SMITHSONIAN
INSTITUTION
527

Ready March, 1904. *Price* **40s.** *net.*

WHISTLER AS I KNEW HIM

By MORTIMER MENPES

WITH OVER ONE HUNDRED FULL-PAGE FACSIMILE ILLUSTRATIONS IN COLOUR AND TINT OF WHISTLER'S OIL-COLOURS, WATER-COLOURS, PASTELS & ETCHINGS

THE EDITION DE LUXE will be limited to 500 Copies for England and America. *The chief feature of this Edition will be an Original Etching by Whistler never before published. This Etching will be printed direct from the copper by Mr. Menpes himself, and the plate will be destroyed after the 500 impressions have been taken from it, or before, if it shows the slightest signs of deterioration.* The Illustrations in this Edition will be the earliest impressions, and the letter-press will be printed on hand-made paper. Each copy will be signed by Mr. Menpes, and numbered. The cover of the volume will be of simple and chaste design, and the top edge will be gilt.

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SECOND EDITION.

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THE WHISTLER EXHIBITION

IN explaining these works to the public, I claim my authority, not only as an expert but as a friend of Mr. Whistler at the time that he was engaged upon his best work. No one, I venture to think, knew Whistler's work—from the etching of the plate to the printing of the proof—so intimately as I did.

This collection of mine is a collection of the very finest proofs, most of them first impressions in the most perfect condition, with the bloom upon them. In certain cases of the dry points the plates have been so delicate that two or three proofs have swept away the burr entirely, and so destroyed

all richness, but my proofs are absolutely unique in their perfection.

In this exhibition I show mainly those rare and beautiful proofs which cannot be seen anywhere else. I have eliminated altogether the first and last periods of Whistler's career, and I have confined myself entirely to that great middle period when his best work was in the course of production, and even this is fined down to the choicest specimens.

I would like to correct one curious error that has crept in amongst Whistler collectors and connoisseurs, and that is that his choicest etchings and dry points were often printed on thin Japanese paper. Now, as I know well from personal experience, Whistler disliked this much-vaunted Japanese paper, and preferred instead the rich old paper from France and Holland. This paper, as

will be seen from my collection, greatly enhances the value, and brings out the quality of his rarest work.

To the lover of Whistler this collection will especially appeal, in that it reveals to him the exquisite care which the master expended on each plate ; for he worked on the plate, touching here, eliminating there, heightening a lighted window, darkening a doorway, until perfection was attained in a picture which in any state was always beautiful ; and this is particularly noticeable in the Venice series. As he printed he worked, engraving on the plate itself during the process of printing. And in many of this particular series it will be discovered that no two proofs are alike, thus making each proof unique, and assuring to its possessor the fact that it is the only one of its kind in the world.

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The letter W *after the title refers to Mr. Wedmore's "Whistler's Etchings—a Study and a Catalogue."*

No.

1 SPEKE HALL — W 86

Etched figure, without monogram

2 SPEKE HALL — W 86

Dry-point figure, without monogram

3 FROM PICKLED-HERRING STAIRS — W 137

Trial proof, without dry point

4 SPEKE HALL — W 86

Etched figure, touched with wash

No

5 SPEKE HALL W 86

Etched figure completed, with monogram

6 FROM PICKLED-HERRING STAIRS W 137

7 SPEKE HALL W 86

Without figure

8 MAUDE W 99

Trial proof, with dark tippet

9 FROM PICKLED-HERRING STAIRS W 137

Trial proof

10 MAUDE W 99

With fur tippet, indicated in wash

11 MAUDE W 99

Trial proof, with light tippet

12 PRICE'S CANDLE-WORKS W 124

Very early proof

No.

13 MAUDE W 99

Trial proof, without tippet

14 MAUDE W 99

Final proof, with rich fur tippet

15 IRVING AS PHILIP OF SPAIN W 139

Fourth trial proof

16 IRVING AS PHILIP OF SPAIN W 139

Third trial proof

17 IRVING AS PHILIP OF SPAIN

With dry-point added, undescribed

18 IRVING AS PHILIP OF SPAIN W 139

Second trial proof

19 IRVING AS PHILIP OF SPAIN W 139

Described by Wedmore.
First trial proof.

No.

20 IRVING AS PHILIP OF SPAIN

First State of the undescribed plate

21 NOCTURNE—PALACES W 168

22 THE UPRIGHT VENICE W 172

23 THE LONG VENICE W 182

24 GARDEN W 180

25 QUIET CANAL W 184

26 THE PALACES W 153

27 THE LITTLE LAGOON W 152

28 THE FRUIT STALL W 166

29 LONG LAGOON W 169

30 THE DYER W 189

No.		
31	PONTE PIOVAN	W 179
32	TURKEYS	W 165
33	THE LITTLE MAST	W 151
34	FISHING BOAT	W 178
35	DOORWAY AND VINE	W 161
36	THE MAST	W 160
37	SAN BIAGIO	W 163
38	THE BALCONY	W 177
39	THE BRIDGE	W 171
40	STABLES	W 198
41	THE LITTLE VENICE	W 149
42	THE RIALTO	W 181

Trial proof

No.

43 THE TWO DOORWAYS W 158
Trial proof

44 SAN GIORGIO W 167

45 THE BEGGARS W 159
Trial proof

46 THE TRAGHETTO W 156
Trial proof

47 THE NOCTURNE W 150

48 THE DOORWAY W 154
Trial proof

49 THE SALUTE, DAWN W 185

50 BEAD STRINGERS W 164

51 THE RIVA, NUMBER TWO W 175

52 NOCTURNE—SALUTE W 199
Delicate, unique impression, suggesting dawn

No.

53 FURNACE NOCTURNE W 183

54 NOCTURNE—SHIPPING W 194

55 NOCTURNE—SALUTE W 199

56 FISH SHOP, VENICE W 188

57 FUMETTE'S BENT HEAD W 51
In pencil, "Jo" and butterfly

58 DRURY LANE W 176

59 LITTLE SALUTE W 190

60 RESTING W 105

61 SHIPBUILDERS' YARD W 121

62 LITTLE COURT W 173

63 LITTLE ARTHUR W 13
With the legs

64 BATTERSEA BRIDGE W 141

No.

65 WEARY — W 83

66 ELINOR LEYLAND — W 95
Very early proof

67 DUTCH BOATS — Undescribed

68 THE LITTLE VELVET DRESS — W 92

69 F. R. LEYLAND'S MOTHER — W 227

70 LOBSTER POTS — W 174

71 FUMETTE, STANDING — W 50

72 WHISTLER'S MOTHER — W 88
Only known impression

73 THE MODEL, LYING DOWN — W 107
Unique dry point, the only known impression

74 FINETTE — W 54

75 WHISTLER — W 52

No

76 THE SMITHY W 197

77 ST. JAMES'S STREET W 140

Very early proof before plate was cut, butterfly in ink, and signed "first proof"

78 ANNIE HADEN W 57

79 LADY AT WINDOW W 111

Second State, with monogram

80 AXENFELD W 61

81 LAGOON, NOON W 186

82 LADY AT WINDOW W 111

First State, without monogram

83 THE LITTLE FORGE W 115

Early proof. Before monogram

84 DORDRECHT W 200

85 AGNES W 106

No.

86 THE LITTLE FORGE W 115

87 FISHING BOATS, HASTINGS W 131
First State, small butterfly

88 THE MUFF W 126
First State, before butterfly

89 THE SCOTCH WIDOW W 118

90 STEAMBOATS OFF THE TOWER W 114

91 THE MUFF W 126
Second State

92 THE FORGE W 63

93 SWINBURNE W 110
"Swinburne" and butterfly in pencil

94 THE SILK DRESS Undescribed

95 THE THAMES TOWARDS ERITH W 135

96 BILLINGSGATE W 45
Second State, signed

No.

97 MAUDE, SEATED W 100

Second State, face re-drawn three-quarters

98 THE SILK DRESS Undescribed

99 PARIS—THE ISLE DE LA CITÉ W 55

100 THE BEACH W 101

101 MAUDE, SEATED W 100

First State, with full face

102 WYCH STREET W 132

Butterfly in pencil within plate mark, and signed "Whistler, 1st proof"

103 SKETCH OF A GIRL, NUDE W 113

Second State, washed with Indian ink

104 SKETCH OF A GIRL, NUDE W 113

Rare dry point

105 THE UNSAFE TENEMENT W 7

With portion of Early State, with woman

No.

106 WYCH STREET W 132

Touched in water-colour. Butterfly in pencil, and signed "Whistler, 2nd proof"

107 MR. MANN W 58

108 THE DESK W 104

Trial proof, first State

109 BATTERSEA, DAWN W 125

Early State

110 A WHARF W 38

111 TWO SHIPS W 116

Early State in outline

112 THE DESK W 104

Trial proof, second State

113 CHILD ON A COUCH W 112

114 CHELSEA WHARF W 81

Fifth proof

115 TWO SHIPS W 116

Trial proof

No.

116 THE DESK W 104
Trial proof, third State

117 GREENWICH PENSIONER W 32
Early proof

118 "SWAN" BREWERY W 89

119 TWO SHIPS W 116
First State

120 THE DESK W 104
Trial proof

121 PUTNEY BRIDGE W 145

122 MILLBANK W 67
Unique impression, with the word "not" added. Described in Wedmore

123 TWO SHIPS W 116
Second State

124 THE VELVET DRESS W 91

125 LORD WOLSELEY W 138
Fine rare proof, first State

No.

126 THE VELVET DRESS W 91

127 THE MISER W 65

128 THE MUSIC-ROOM W 26
First State

129 LORD WOLSELEY W 138
Touched with water colour, second State

130 THE KITCHEN W 19

131 A SKETCH ON THE EMBANKMENT W 211

132 SKETCH OF SHIPS W 127

133 THE PIANO W 117
First proof, without butterfly

134 THE KITCHEN W 19
First State

135 SKETCH IN ST. JAMES'S PARK W 207

No.

136 FRUIT SHOP W 210

137 THE PIANO W 117

138 MODEL RESTING W 87
First State, without monogram

139 THE LITTLE WHEELWRIGHTS Undescribed

140 THE MENPES CHILDREN W 212

141 THE BOY W 109
First State, unique

142 MODEL RESTING W 87
Second State

143 THE BOY W 109
Second State

144 MODEL RESTING W 87
Third State

145 OLD CLOTHES SHOP W 209

No.

146 FISHING BOATS, HASTINGS W 131
Washed with Indian ink. Butterfly re-drawn in dry point

147 THE BOY W 109

148 UNDER OLD BATTERSEA BRIDGE W APP 280
With boat in charcoal, first State

149 THE WHITE TOWER W 128

150 LITTLE COURT W 173

151 TEMPLE BAR W 133
Trial proof

152 UNDER OLD BATTERSEA BRIDGE W APP 280
Second State

153 ON THE SCHELDT Undescribed

154 AMSTERDAM, ETCHED FROM THE TOLHUIS W 82
Early State

No.

155 TEMPLE BAR W 133
Trial proof

156 UNDER OLD BATTERSEA BRIDGE W APP 280
Third State

157 TEMPLE BAR W 133

158 UNDER OLD BATTERSEA BRIDGE W APP 280
Fourth State

159 A SKETCH AT DIEPPE W 202

160 GREENWICH PARK W 33
First State

161 THE TROUBLED THAMES W 129
First State

162 TILLIE—A MODEL W 102
First State
Very rare, with upright butterfly

163 A SKETCH FROM BILLINGSGATE W 130
First State, without figure

No.

164 THE TROUBLED THAMES W 129
Second State

165 TILLIE—A MODEL W 102
Second State

166 A SKETCH FROM BILLINGSGATE W 130
Second State, without monogram, but with figures

167 THE LARGE POOL W 143
Before the monogram

168 TILLIE—A MODEL W 102
Elaborately touched in water colour

169 SEATED GIRL W 103
Second State, head re-drawn

170 A SKETCH FROM BILLINGSGATE W 130
Second State

171 THE LARGE POOL W 143

172 SEATED GIRL W 103
First State, unique impression, described by Wedmore

No.

173 SPEKE SHORE W 119

174 THE SEAMSTRESS W 206

175 ROTHERHITHE W 60
Rare State, with white boat

176 THE LITTLE SMITHFIELD W 78

177 TWO SLIGHT DRY POINTS ON ONE PLATE
Undescribed

178 STREET AT SAVERNE W 11

179 WHISTLER, WITH THE WHITE LOCK W 142

180 TWO SKETCHES W 108
Touched in water colour, pencil butterfly within plate mark

181 AUGUST DELATRE W 21

182 FOSCO W 90
Signed, "Whistler"

183 FRAGMENT OF PICCADILLY W 208

No.

184 THE DAM WOOD — W 120

Rare first proof

185 SHIPPING, LIVERPOOL — W 84

186 LITTLE MAUNDERS — W APP 299

187 LA VIELLE AU LOQUES — W 14

188 THE WOOD — Undescribed

Signed "J. M. Whistler" and "Seymour Haden," done in collaboration

LITHOGRAPHS

The letters T.R.W. *after the titles refer to Mr. Way's "Catalogue of Lithographs by J. M. Whistler."*

No.		
189	EARLY MORNING	T.R.W. 7
190	STUDY On Japanese paper	T.R.W. 2
191	THE TALL BRIDGE First State, on Japanese paper mounted, rare	T.R.W. 9
192	NOCTURNE	T.R.W. 5
193	EARLY MORNING First State	T.R.W. 7
194	STUDY	T.R.W. 2
195	THE TALL BRIDGE Second State	T.R.W. 9
196	NOCTURNE On toned paper	T.R.W. 5

No.

197 EARLY MORNING — T.R.W. 7
First State, on toned paper

198 STUDY — T.R.W. 1

199 STUDY — T.R.W. 15
Only a few printed

200 THE BROAD BRIDGE — T.R.W. 8
On Japanese paper mounted. Before publication

201 THE TOILET — T.R.W. 6
Toned paper, rare

202 STUDY — T.R.W. 3
On Japanese paper

203 LIMEHOUSE — T.R.W. 4

204 THE TOILET — T.R.W. 6
On white paper, before publication

205 STUDY — T.R.W. 3

206 THE BROAD BRIDGE — T.R.W. 8

207 TWO SKETCHES — Undescribed

IN THE FOLIO

No.

208 "TYZAC WHITELEY & CO." W 39
First State

209 WASH DRAWING OF ST. PAUL'S
Study for an etched plate

210 MILLBANK W 67
First State

211 ANNIE W 15
First State

212 VAUXHALL BRIDGE W 66
First State

213 CHELSEA BRIDGE AND CHURCH W 85

214 VAUXHALL BRIDGE W 66
Trial proof before the date

215 THE STORM W 77

No.

216 THE TINY POOL W 73
Third State

217 THE TITLE TO THE FRENCH SET W 20

218 THE LITTLE WAPPING W 17

219 SOUPE À TROIS SOUS W 27

220 PUTNEY, No. 3 W 226

221 BATTERSEA BRIDGE W 141
Trial rub, with butterfly in pencil

222 THE RAG GATHERERS W 17
Second State

223 LA MÈRE GERARD W 9
First State

224 THAMES POLICE W 42

225 VENUS W 56

226 THE DOG ON THE KENNEL W 8

No.

227 MARCHANDE DE MOUTARDE W 16

228 FUMETTE W 18
First State

229 THE POOL W 41
First State

230 LITTLE ARTHUR W 13
Second State

231 THE LIMEBURNER W 44

232 ROTHERHITHE W 60

233 WESTMINSTER BRIDGE W 36

234 THAMES WAREHOUSES W 35

235 A LITTLE BOY W 22

235A ENCAMPING W 75
In pencil "only proof Whistler"

236 LA RÉTAMEUSE W 5
First State

No.

237 SEYMOUR — W 23
First State

238 EN PLEIN SOLEIL — W 6

239 LIVERDUN — W 4
First State

240 BIBI VALENTIN — W 28
First State

241 THE LITTLE POOL — W 72
First State

242 THE LANDSCAPE WITH THE HORSE — W 46
Rare First State

243 THE LANDSCAPE WITH THE HORSE — W 46
Second State

244 NURSEMAID AND CHILD — W 34
First State

244A NURSEMAID AND CHILD — W 34
Second State

245 GREENWICH PARK — W 33
Second State, with sky

No.

246 ALDERNEY STREET W 196

247 BILLINGSGATE W 45
First State

248 LIMEHOUSE W 37
First State

249 BECQUET W 48
Early State

250 ANNIE, SEATED W 24
First State

251 ANNIE, SEATED W 24
Second State

252 FRUIT SHOP W 210

253 READING IN BED W 29
First State

254 LONGSHOREMEN W 43

255 THE TINY POOL W 73
First State, without butterfly

No.

256 THE TINY POOL W 73
Second State

257 CADOGAN PIER W 79

258 READING BY LAMPLIGHT W 25

259 OLD HUNGERFORD BRIDGE W 80
Proof before steel facing

260 OLD HUNGERFORD BRIDGE W 80
Proof before steel facing

261 BIBI LALOUETTE W 30
First State

262 READING IN BED W 29

263 THE RAG GATHERERS W 17
First State

264 THE WINE GLASS W 31
First State, before vertical lines

265 THE WINE GLASS W 31
Second State

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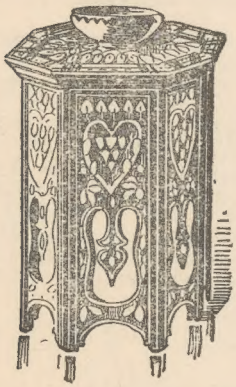

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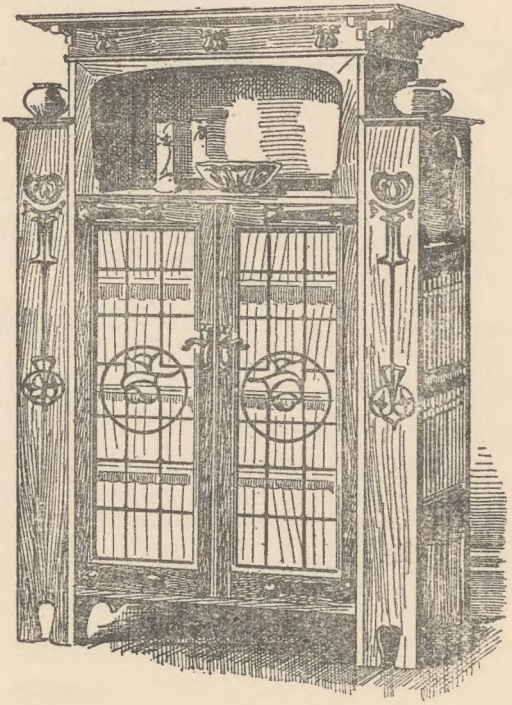

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THE ART OF . .
JAMES McNEILL WHISTLER

An Appreciation by T. R. WAY and G. R. DENNIS.

THIS volume is not in any sense a biography of the late Mr. Whistler. It professes to be nothing more than an account and appreciation of his work, and the biographical chapter which is prefixed gives only the chief facts of his life, so far as they affected his art. Many of these facts and dates are now for the first time given correctly.

The book was begun by Mr. Way more than two years ago, but was laid aside, and taken up again, in conjunction with Mr. Dennis, a few months before the master's death. It is the outcome of an extensive study of his work, Mr. Way having been intimate with Mr. Whistler, and an enthusiastic admirer and student of his art, for more than twenty years. The table of Contents will afford some idea of the scope of the volume, which is the first attempt to give an account of every side of the artist's activity."

The kindness of the owners has enabled the authors to illustrate their text with a varied and representative collection of reproductions of the artist's work in all its branches, such as has not hitherto been put before the public. Among the oil paintings given are "At the Piano," "Symphony in White No. III.," "La Princesse du Pays de la Porcelaine," "The Golden Screen," "Portrait of Himself," Portraits of Dr. Whistler, the Painter's Mother, Irving as Phillip II. of Spain, M. Théodore Duret (here illustrated by the owner's permission for the first time), Miss Rosa Corder, Lady Meux, "The Fur Jacket," "The Master Smith," and the "Little Rose" of Lyme Regis, "The Thames in Ice," "Old Battersea Bridge," "Cremorne Gardens," "Pink and Gray—Chelsea," and many others. There are in addition a large number of water colours, pastels, etchings, lithographs, book-illustrations, etc., and also facsimile reproductions, in colour, of "St. Ives" (a water colour) and of several studies in pastel.

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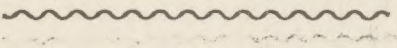

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